

GREENE NAFTALI

CULTURED

THE
CULTURED
YOUNG
LIST 2023
ARTISTS

GIANGIACOMO ROSSETTI

Dexter, Henry. "2023 Young Artists List." *CULTURED*, Winter 2023/2024: 178–79, 186 .

YOUNG ARTISTS

Alex TATARSKY
Theresa CHROMATI
Emma STERN
Aurel Haize ODOGBO
Hardy HILL
mosie ROMNEY
Giangiacomo ROSSETTI
Jasper MARSALIS
Isabelle BROURMAN
Kahlil Robert IRVING
Shuriya DAVIS
Willa NASATIR
Omari DOUGLIN
Oscar YI HOU
Olivia VAN KUIKEN
Oshay GREEN
Cassi NAMODA
Dominique KNOWLES
Adam ALESSI
Julia YERGER
Connor Marie STANKARD
S*an D. HENRY-SMITH
Jes FAN
Violet DENNISON
Charisse Pearlina WESTON
Jo MESSER
Adraint Khadafhi BEREAL

Being an artist is no ordinary occupation. It demands a way of seeing, a kind of relentless attention that can't be turned off. In recent years, creatives have been forced to contend with the increasing commercialization of the cultural ecosystem, a stormy political landscape, and a wobbling economy. Between the MFA-to-solo-show pipeline and an emphasis on relentless social media self-promotion, our culture has never been more focused on the question of how to “make it” professionally as an artist. How to make a life as one isn't as simple of a calculation.

CULTURED's eighth annual Young Artists list arrives amid this existential maelstrom. The 27 makers featured in these pages, all 35 or younger, are a testament to the resourcefulness and optimism required to choose not only the work, but also the life of an artist. They represent a wide range of geographies, mindsets, and mediums. Some have shown their work in august institutions; others operate entirely outside of the traditional gallery system. Some practice in a vacuum, while others would never dream of working alone. Some compare their work to committing a crime, others to creating an avatar. While the Hong Kong- and Brooklyn-based Jes Fan works at the molecular level, New York native mosie romney uses eBay hauls and dreams as raw material. LA-based Jasper Marsalis sees his practice as a “suite of questions” to answer each day, while Houston-born Charisse Pearlina Weston regards hers as a way to interrogate systems of oppression. What unites them all is a commitment to their unique visions and an urge to follow their own compasses, no matter the weather.

2023

THERE ARE ABOUT the same number of muscles in the hand as there are in the face, Giangiacomo Rossetti reminds me. For the New York-based artist, the comparison stresses the sheer expressive capacity of both body parts. “The hand is everything in painting,” he says, citing French theorist Pierre Klossowski’s influential but little-known 1965 text *Les lois de l’hospitalité*. Indeed, Rossetti’s emotionally brooding portraits present human flesh as at once sophisticated and articulate, brawny and robust. This exaggerated verisimilitude is central to his process, which resembles the tumultuous reactions by which the natural world evolves and transforms itself. Having come to painting late after experimenting with conceptual art, Rossetti educated himself through an excavation of art historical texts and technical bulletins. Perhaps it is this autodidactic excitement that fuels his volcanic fits of productivity.

The Milan native’s work rose to prominence on the cusp of the present figuration phenomenon. Today, the 34-year-old muses, “There is definitely an oversaturation of figurative painting, but there were also quite a few periods in which there was *just* figurative painting... for thousands of years. So I guess it can be fine.” When the artist turned to the canvas, he felt like he was doing something “rebellious.” Today, the idea that painting a figure could be an act of defiance appears absurd, but perhaps that is the point. “I don’t want any despotism, any strict lineage,” he proclaims, before concluding, “to begin with, the idea of making a painting was about breaking with lineage.”

In *Fantasia n.6 – Contratto devozionale*, 2020, a work first exhibited in Rossetti’s 2020 solo show at Greene Naftali, one figure drives a stake into the arm of another with a metal mallet. The piece began as a celestial scene where two planetary bodies held each other in orbit, but Rossetti decided the image wasn’t working. He altered the picture’s composition,



“I don’t want any despotism, any strict lineage ... the idea of making a painting was about breaking with lineage.”

GIANGIACOMO ROSSETTI

34, New York

By HENRY DEXTER

resulting in a painting whose subjects seem to emit an almost gravitational intensity. On the phone, he proudly observes that recently, he’s experiencing a similar moment in the studio, “where everything is beginning to fall apart.” He’s working on a new show with the New York gallery, which is slated to open next spring. It’s one of those periods where everything is up for grabs again, where pictorial decay and creative rebirth intermingle to tremendous effect.